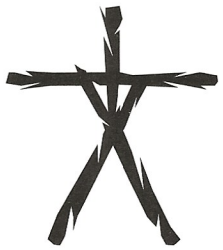

THE BLAIR WITCH PROJECT

Artisan Entertainment

Presents

"THE BLAIR WITCH PROJECT"

— www.blairwitch.com —

For Further Information:

Paul Campbell
Director of Field Operations
Artisan Entertainment
157 Chambers Street
New York, NY 10007
ph: (212) 386-6866
fax: (212) 577-2890

or

Local Regional Agency

The Blair Witch Project

Starring
HEATHER DONAHUE
MICHAEL WILLIAMS
JOSHUA LEONARD

With
BOB GRIFFITH
JIM KING
SANDRA SANCHEZ
ED SWANSON
PATRICIA DECOU

Written, Directed, and Edited by
DANIEL MYRICK
EDUARDO SANCHEZ

Produced by
GREGG HALE
ROBIN COWIE

Executive Produced by
BOB EICK
KEVIN J. FOXE

Co-Produced by
MICHAEL MONELLO

Director Of Photography
NEAL FREDERICKS

Music Composed and Performed by
TONY CORA

Production Designer
BEN ROCK

Art Director
RICARDO R. MORENO

Crew

Head PA ..... LONNIE GLERUM
Phase One Instigator ..... JOHN PIERSON - GRAINY PICTURES
..... HOWARD BERNSTIEN
Additional Photography ..... HECTOR LOPEZ
Video To Film Transform 4MC
Music Assistant ..... DAN BARRIO
Sound Mix ..... DANA MEEKS
Audition Assistants ..... MATT COMPTON
..... STEFANIE DECASSAN
..... CAROLYN DECASSAN
..... FAHAD VANIA

..... BRITT NICHOLS
..... RACHEL CARTER
.....KELLY PHIPPS
Accounting.....SARAH COWIE
.....GENE O'BAKER - WOLFE, YOUNG, O'BAKER
..... SHELLEY BUELL
Legal.....BILL WHITACRE
Publicity.....JEREMY WALKER, HARRY CLEIN / CLEIN + WALKER
Digitec .....JACK SHERDEL
.....AND THE ENTIRE STAFF AT DIGITEC
Locations ..... MATT COMPTON
..... MELVIN BAYER
.....ADAMSTOWN VILLAGE MARKET
.....BRUCE BROWN AND B.B. BROWNS LAWN AND GARDEN CENTER
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..... SILVER RAIL DINER
..... STAUB'S COUNTRY INN
.....THE ST. AUGUSTINE OLD JAIL
.....WESH CHANNEL 2, ORLANDO, FL
Investor Tape Production .....JOE SOLARI
..... WENDY SMITH
.....DAVE SEGAL
.....TREY BUTTS
..... DENNIS WARNER
.....CRYSTAL JORDAN
.....JENN WINN
Still Photography..... STEFANIE DECASSAN
.....JULIE ANN SMITH
Scenic Art .....ANDREW WHITE
..... DOCKING
Art Technician .....PATRICIA DECOU
Production Assistants..... STEFANIE DECASSAN
.....CAROLYN DECASSAN
.....JULIA FAIR
.....SHANNON KIBLER
.....KURT MCNEW
.....TINA PLANK
.....BILLY PLANK
.....DAVE POOLE
.....SANDRA SANCHEZ
..... ADRIAN STEINBACH
..... FAHAD VANIA
..... MARK BOBROW
Behind-the-Scenes Video.....ZUBI MOHAMMED
..... RAY COMBS
Book.....JULIA FAIR

Special Thanks:

JANE E. BARRICK
TERESA BONE
PETER BRODERICK
CARMEN CACAVEN
LARRY CARNEGLIA
BRIAN CLARK
SANDY CRAIG
MATTHEW CURTIS
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UNIVERSITY OF CENTRAL FLORIDA
VAUGHN BROADCAST RENTAL
DENNIS WARNER
PAUL K. WILLIAMSON - ST.
AUGUSTINE AMPHITHEATRE
LORRAINE WOOD

Extra Special Thanks:

STEFANIE DECASSAN
RICHARD AND JAN UNGARO
LINDSEY AND FRANCIS TANNER
GENE O'BAKER
STEVE BOUDREAU
SCOTT MACQUARRIE
KAROL CAVANAUGH
JACK SHERDEL
DAVE NORMAN
KURT MCNEW
JIM AND KORRIN RITZEL
JACKIE HALE
LES AND FRAN COWIE
ALI STEINBACH

Thanks to all of our family and friends who supported us throughout the production of this film.

Songs

"RIGORS" BY KLAUS HEESCH. PERFORMED BY DIGGINLILIES.
COURTESY OF JUICY TEMPLES.

"THE BALLAD OF GILLIGAN'S ISLE (THEME FROM GILLIGAN'S ISLAND),"
BY GEORGE WYLE AND SHERWOOD SCHWARTZ.
COURTESY OF EMI U CATALOG INC.

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USA 35 mm color & b/w

Running Time: **87 minutes**

Synopsis

On October 21, 1994, Heather Donahue, Joshua Leonard and Michael Williams hiked into Maryland's Black Hills Forest to shoot a documentary film on a local legend, "The Blair Witch." They were never heard from again.

One year later, their footage was found. "The Blair Witch Project" is their legacy. It documents the filmmakers' harrowing five-day journey through the Black Hills Forest and captures all of the terrifying events that led up to their disappearance.

Shot on 16mm film by Joshua Leonard with sound recorded by Michael Williams, Heather Donahue both performed the narration for the film and shot its behind-the-scenes footage. Heather's High-8 video recordings document the growing rifts and realizations between the filmmakers as each frustrating day and terrifying night passes.

Ultimately written, directed and edited by Eduardo Sanchez and Daniel Myrick, "The Blair Witch Project" is an Artisan Entertainment release of a Haxan film, produced by Gregg Hale and Robin Cowie.

About the Production

In "The Blair Witch Project," fear is presented in the first person. Three young filmmakers are pulled into a living nightmare, and a camera that sees exactly what they see, transmits their terror and progressive deterioration. It is the kind of terror that invokes primal human reactions: disorientation, panic, fear of being lost forever, hunger, and horror at the thought of never getting out alive.

Evoking an atmosphere all its own, "The Blair Witch Project" disorients in a way most traditional thrillers never do. In addition, it features a very unconventional protagonist — a strong young woman who created her own predicament and is responsible for the outcome.

Created by five Orlando, Florida film buffs and cyberspace aficionados known collectively as Haxan Films, "The Blair Witch Project" is also unique in another way. In a truly collaborative effort, principal filmmakers Ed Sanchez, Dan Myrick and Gregg Hale have stretched the limits of teamwork, even going so far as to share titles and switch roles.

"We took up the slack for each other and interchanged roles all the time," says Myrick, "which was especially important on an experimental shoot like this. First, Ed and I wrote up the concept we'd dreamed up in film school, and Gregg gave his input. Then during the shoot I was shadowing the actors in the woods, Ed was back making development notes and the three of us would watch each day's tapes to plan the next day. Finally, Ed and I did most of the editing."

Rob Cowie and Mike Monello joined on during post-production, but the group of five had already bonded, Myrick says, from time spent brainstorming and working on films together in the early years of the University of Central Florida's film program. Because the school's program was new, the five friends had unusual latitude to explore virtually every aspect of filmmaking. In the five or six years following graduation, each friend gained additional professional experience, as well.

Orlando, Florida, which Myrick refers to as "Hollywood East," was an especially welcoming environment. "It's a great place for filmmakers to get started," he says, "because the process is relatively inexpensive and there are plenty of people eager for experience. Partly to return the favor to everyone who helped us with 'Blair Witch,' we'll probably do our next project here."

To make "The Blair Witch Project" a remarkable experience unlike any other, the film's creators utilized a highly unusual and very risky technique: "method filmmaking." The goal was to achieve a sense of extreme realism through emulating the imperfections and chaos of true high-impact documentary filmmaking.

Since the characters are supposed to be shooting the film, the actors were trained in camera work in a two-day "film school," then set loose. They improvised from start to finish, and the film was shot in real time over the course of eight days. The result was something more akin to a survival school than a film set. In fact, one of the filmmakers had been in the U.S. Army's Special Forces, and his experiences influenced their approach.

Gregg Hale borrowed techniques from the special Army training program he went through. "My thought was to achieve something similar with our actors," he recalls. "Normally, your conscious mind insulates you from extreme fear. But if we could wear down the actors mentally and physically, by the end of the film when really intense things are happening they'd tap into a part of the psyche they normally don't touch. The 'insulation' would be stripped off and they'd react in a more primal way."

During filming, the actors moved from pre-determined point to pre-determined point, encountering planted actors (and unplanted civilians) with whom they then played out improvisational scenes. Direction was limited to written notes passed to the actors along the way.

This was easy enough for the two days the actors were in town. It became much more complicated, however, when they entered the forests of Maryland. In the woods, the actors relied on Global Positioning System (GPS) handsets to navigate the forest, and the production team used GPS and good old-fashioned

shadowing to track them. Notes, gear and food were exchanged via baskets marked with day-glo orange bike flags.

Although the actors understood ahead of time the general nature of what they were in for, they had no advance warning of specifics. Instead, they moved through the forest reacting on the spot to stimuli while filming/taping it. The highly accurate GPS allowed the production team to maneuver the actors to exactly where the story required. To stage their nightly harassments, the production team had to move quietly and invisibly through the woods in the dark — sometimes covering a mile or more — using red-lens headlamps.

As the story progressed, the scenario changed to add even more realism: The actors were required to move farther each day on less and less food. By the time the actors reached the house that served as the location of the film's climax, they were truly degenerated both physically and emotionally. But the risks of method filmmaking paid off: The terror in the actors' performances would have been difficult, if not impossible, to achieve any other way.

Ingenious in its filmmaking techniques, "The Blair Witch Project" also breaks the rules of conventional "horror flick" characters — Heather, in particular. Hardly a passive young lamb being led to slaughter, Heather is a strong-minded director in charge of the entire film project and responsible for guiding her crew on an increasingly treacherous journey.

"She's *real*," says Heather Donohue, whose character in the film was inspired by a filmmaker Donahue worked with previously. "She's obsessive about getting her project done and she's ambitious, driven and smart."

The gender dynamics between Heather and her two male crew members are equally realistic, she notes. While the young men acknowledge that Heather is the boss, she still must deal with "constant mistrust at every turn," says Donohue, "because people often unconsciously second guess a woman who's in a position of authority. So Heather wants to get 'in' with the guys in order to maintain control on her shoot."

Yet Heather is herself quite comfortable giving orders and spiking her language with four-letter epithets. She and her crew share close quarters without

uttering a single sexual innuendo. And as relationships disintegrate, Donohue notes, the two men may blame Heather, not for her *gender,* but for the fix they're in.

Although the makers of "The Blair Witch Project" could have relied on a more traditional approach to filmmaking, they opted instead for ingenuity. Most of all, the project is a glimpse of the future. By tying a film to a Website, the two media are linked in a kind of symbiotic relationship. And the audience is invited to enter an invented world that both encompasses the big screen and extends beyond it.

The Mythology

As a team, the five filmmakers dreamed up the complex, layered world that supports the film's story, a world that begins in 1785 in the Township of Blair, located in north-central Maryland.

Based on the timeline covering two centuries prior to the film's events, an entire body of lore on the Blair Witch grew out of the project. This mythology incorporates everything from generations-old "artifacts" — including the only surviving copy of an 1809 book called "The Blair Witch Cult" — to a newsreel, circa the 1940s, on the serial killer responsible for the deaths of the seven children. Also available are photos of local landmarks where events attributed to the Blair Witch took place, such as Tappy East Creek and Coffin Rock.

As for recent history concerning Heather and her film crew, one of the most pivotal documents is known simply as "Heather's journal," written by Heather Donohue during her harrowing eight days in the woods.

There are also pieces of evidence from the crime scene that support the story of what happened once the police were called in. These include "official" records about the film crew's disappearance, apparent police photos of crime sites, "authentic" black-and-white still photographs shot by Heather in the woods and film cans and tapes left behind in the forest. Joshua's abandoned car, parked on Black Rock Road, seems bursting with clues. And coming soon are interviews with detectives and parents recorded after the disappearance of Heather and her film crew.

Richly textured and increasingly complex, the Blair Witch mythology suggests numerous riddles with more than one possible solution.

The Blair Witch History

The township of Blair was located in North Central Maryland, two hours from Washington, D.C.

February, 1785	Several children accuse Elly Kedward of luring them into her home to draw blood from them. Kedward is found guilty of witchcraft, banished from the village during a particularly harsh winter and presumed dead.
November, 1786	By midwinter all of Kedward's accusers along with half the town's children vanish. Fearing a curse, the townspeople flee Blair and vow never to utter Elly Kedward's name again.
November, 1809	"The Blair Witch Cult" is published. This rare book, commonly considered fiction, tells of an entire town cursed by an outcast witch.
1824	Burkittsville is founded on the Blair site.
August, 1825	Eleven witnesses testify to seeing a pale woman's hand reach up and pull 10-year-old Eileen Treacle into Tappy East Creek. Her body is never recovered, and for 13 days after the drowning, the creek is clogged with oily bundles of sticks.
March, 1886	Eight-year-old Robin Weaver is reported missing and search parties are dispatched. Although Weaver returns, one of the search parties does not. Their bodies are found weeks later at Coffin Rock, tied together at the arms and legs and completely disemboweled.

November, 1940 - May, 1941 Starting with Emily Hollands, a total of seven children are abducted from the area surrounding Burkittsville, Maryland.

May 25, 1941 An old hermit named Rustin Parr walks into a local market and tells the people there that he is "finally finished." After police hike for four hours to his secluded home in the woods, they find the bodies of the seven missing children in the cellar. Each child has been ritualistically murdered and disemboweled. Parr admits to everything in detail, telling authorities that he did it for "an old woman ghost" who occupied the woods near his house. He is quickly convicted and hung.

October 20, 1994 Montgomery College Students Heather Donahue, Joshua Leonard and Michael Williams arrive in Burkittsville to interview locals about the legend of the Blair Witch for a class project. Heather interviews Mary Brown, an old and insane woman who has lived in the area all her life. Mary claims to have seen the Blair Witch one-day near Tappy Creek in the form of a hairy, half-human, half-animal beast.

October 21, 1994 In the early morning Heather interviews two fishermen who tell the filmmakers that Coffin Rock is less than 20 minutes from town and easily accessible by an old logging trail. The filmmakers hike into Black Hills Forest shortly thereafter and are never seen again.

October 25, 1994 The first APB is issued. Josh's car is found later in the day parked on Black Rock Road.

October 26, 1994 The Maryland State Police launch their search of the Black Hills area, an operation that lasts 10 days and

October 26, 1994 The Maryland State Police launch their search of the Black Hills area, an operation that lasts 10 days and includes up to 100 men aided by dogs, helicopters and a fly-over by a Department of Defense Satellite.

November 5, 1994 The search is called off after 33,000 man-hours fail to find a trace of the filmmakers or any of their gear. Heather's mother, Angie Donahue, begins an exhaustive personal search for her daughter and her two companions.

June 19, 1995 The case is declared inactive and unsolved.

October 16, 1995 Students from the University of Maryland's anthropology department discover a duffel bag containing film cases, DAT tapes, videocassettes, a Hi-8 video camera, Heather's journal and a CP-16 film camera buried under the foundation of a secluded cabin. When the evidence is examined, Burkittsville Sheriff Ron Cravens announces that the 11 rolls of black-and-white film and 10 Hi-8 videotapes are indeed the property of Heather Donahue and her crew.

December 15, 1995 After an initial study of the bag's contents, selected pieces of film footage are shown to the families. According to Angie Donahue, there are several unusual events but nothing conclusive. The families question the thoroughness of the analysis and demand another look.

February 19, 1996 The families are shown a second group of clips that local law enforcement officials consider to be faked. Outraged, Mrs. Donahue goes public with her criticism and Sheriff Cravens restricts all access to the evidence, a restriction that two lawsuits fail to lift.

March 1, 1996 The sheriff's department announces that the evidence is inconclusive and the case is once again declared inactive and unsolved. The footage is to be released to the families when the legal limit of its classification runs out, on October 16, 1997.

October 16, 1996 The found footage of the "filmmakers" last days is turned over to the families of Heather Donahue, Joshua Leonard and Michael Williams. Angie Donahue contracts with Haxan Films to examine the footage and piece together the events of October 20-28, 1994.

The Website

In part because of its elaborate lore, "The Blair Witch Project" has become a major presence in both the world of independent film and the World Wide Web months before its July 16 theatrical release. Since June, 1998, when the filmmakers opened a site on the World Wide Web devoted mostly to "The Blair Witch Project," their e-mail list has expanded from a couple of dozen friends to nearly 2,000.

"The buzz at Sundance was certainly stronger because of our site," says co-writer/co-director Ed Sanchez, who originally built it. "A lot of people tell us they spend hours exploring the world we've created around the Blair Witch. They get excited not only by the movie, but also by the mythology."

By the time the film's official Website (http://www.blairwitch.com) debuted in early April, there were 110,000 hits the first weekend alone. The site is managed by Artisan Entertainment, which made headlines when it acquired worldwide rights to the film at this year's Sundance.

The Artisan Website distinguishes it from most others devoted to a motion picture. While it does provide the usual film clips, the site also features all the elements comprising the Blair Witch world, including the historical timeline, photographs, biographies and additional background material. Like all Artisan Websites, the one for "The Blair Witch Project" is not just an advertisement for the film but a discrete marketing piece that enhances and enriches the experience of the film.

The Website provides links to information on the people, places and phenomena associated with the Blair Witch through the centuries. A selection of these links features quick-time videos and audio of Heather and her crew before they disappeared. Most of this material is drawn from outtakes that never appear in the film and still more was created specifically to chronicle the vast network of both contemporary information and history about the Blair Witch.

The site is divided into four main categories: Filmmakers, Mythology, Aftermath and Legacy. In the first section, users get to know Heather, Michael

and Joshua through biographical material and photos. Mythology includes the historical timeline detailing hauntings that took place in Blair over the past 200 years. Aftermath covers the search for the three missing student filmmakers, including the new interviews with family members, local media reports, stills from search-and-rescue efforts and police evidence, photos and videos. Finally, in the Legacy section are items discovered during the search, including film cans, videotapes, DAT tapes and Heather's journal, which was made during the film but did not appear in it.

Since August of last year, the five creators of "The Blair Witch Project" have also been posting regular updates on the making of the film, its progress through Sundance and its acquisition by Artisan. As the site's chat and e-mail attest, this production journal is a popular Web destination. Chat ranges from a countdown of the days until the film's theatrical release to enthusiastic suggestions for sequels and product tie-ins. The five filmmakers continue to check in regularly and respond to questions from fans, most of whom are not in the entertainment industry themselves.

In addition to the website, Artisan Entertainment is in the process of developing a number of companion pieces to the film, all of which delve into the films complex mythology and history. NAL, a division of Penguin/Putnam, is working with directors Ed Sanchez and Dan Myrick to create "The Blair Witch Dossier" a book based around the investigation following the disappearance of the three filmmakers. The book, which will be released in mid-August will provide a detailed examination of the Frederick's county Sherrif's office investigation and include new interviews and evidence. To provide an illustration of the mysterious historical events that make up the mythology of the Blair Witch, Artisan is working with Kevin Smith's Oni Press to create a comic book, due for release on July 9th.

Also in development is a one hour special being created in conjunction with the Sci-fi Channel. Airing throughout July, this special will examine the occurrences leading up to Heather Donahue, Joshua Leonard and Michael Williams' disappearance and will contain never before seen interviews with parents, friends and authorities involved in the case. From a mix tape found in the stereo of Josh Leonard's car comes "Josh's Blair Witch Mix" a musical companion piece to

be released by Chapter III Records featuring songs by PIL, Front Line Assembly, Lydia Lunch, Skinny Puppy and The Afghan Whigs.

The Cast

Heather Donahue studied at the Walnut Street Theater School in her native Philadelphia then earned a B.F.A. and several awards from the University of the Arts, where she cut her teeth on everything from Strindberg to Shakespeare, Genet to Mamet. In the U-Arts London apprenticeship program that she created, she appeared on stage at the Soho Theatre Company and Battersea Arts Centre.

Since graduation Donahue's acting credits have included the title role in J.M. Synge's "Diedre of the Sorrows" as well as prominent roles in "Kindertransport," "A Midsummer Night's Dream" and Moliere's "Don Juan." In New York she appeared in downtown and regional productions and was a member of the Red Shag Improv Comedy group and the experimental Collision Theory Theater Company. Her next films are "Home Field Advantage" and "Under the Hammock." She resides in Los Angeles.

Michael Williams, a native New Yorker, played baseball in the New York Yankees' farm system for three years after high school before studying acting at S.U.N.Y., where he earned a four-year degree. In 1996 Williams worked with David Rabe on an unpublished play called "Cosmologies." He can also be seen in the indie feature "Sally," directed by Dave Goldsmith, and the short film "Nasty," directed by Mark Brandstetter.

Joshua Leonard has worked extensively in the New York indie film scene and is a respected freelance photographer and videographer, experience which helped him with the task of shooting 16 mm film on "The Blair Witch Project." In addition to his film work, Leonard has performed on-stage at The Living Theatre and the Seattle Fringe Festival. Leonard recently relocated to Los Angeles from New York.

The Filmmakers

Eduardo Sanchez (Co-Writer and Co-Director) was born in Cuba and has lived in Spain, Washington, D.C. and Florida. Sanchez studied television at Montgomery College in Maryland, where he directed "Video All," a feature length project shot on video. He went on to earn his B.A. in film from the University of Central Florida, where he met the co-director and producers of "The Blair Witch Project." He also wrote and directed "Gabriel's Dream," a feature length film shot on 16 mm. Sanchez is currently finishing his sixth screenplay and is developing several projects at Haxan Films.

Dan Myrick (Co-Writer and Co-Director) was born in Sarasota, Florida and has worked extensively in the commercial market while making several independent projects. Previously, Myrick collaborated with future "Blair" partners Eduardo Sanchez and Gregg Hale on "40 Miles Salvation," a trilogy of short films that make a full length feature. Myrick has worked as an editor and director of photography on several features in the Orlando area. "The Blair Witch Project" marks his debut as a feature film director. He is currently developing several feature projects at Haxan Films.

Gregg Hale's (Producer) credits range from founding The Brouhaha Film and Video Showcase, now in its eighth year, to taking his film "Third Shifters" to the 1995 IFFM. He earned his B.A. in motion picture technology from the University of Central Florida, where he wrote and directed the long-form 16 mm film "The Upstairs Man." Hale is also developing future projects at Haxan Films.

Robin Cowie (Producer) has produced, directed, written and edited over 100 television commercials, 30 corporate videos and three television shows. Cowie started in television promotions for The Golf Channel and Nickelodeon. He produced over 100 off- and on-air promotions. Cowie

graduated summa cum laude from the University of Central Florida with a B.A. in motion picture technology and a minor in creative writing. His plans include developing and producing projects at Haxan Films.

Michael Monello (Co-Producer) was born in Florida and earned his B.A. in motion picture technology from the University of Central Florida, where he edited "Gabriel's Dream" with Eduardo Sanchez. For the next five years Monello took on several roles, including program director, at the Florida Film Festival. He also produced festival trailers with local filmmakers and edited shorts, documentaries and commercial projects. Monello is finishing up a feature length script called "Tunnels" and developing several projects at Haxan Films.

Kevin J. Foxe (Executive Producer) worked as an editor, location manager and line producer with a number of notable filmmakers, including Robert Benton, Federico Fellini, Milos Forman, Bob Fosse and David Mamet. Foxe executive produced the documentary "How to Draw a Bunny: A Ray Johnson Portrait" and produced several independent films: "The Contenders," which earned the Best Comedy award from the Houston Film Festival; "Blessing," a Sundance Film Festival finalist; and "Nowhere to Go," selected for the Montreal International Film Festival, among others. He also won the Writers At Work/Sundance Screenwriting Award in 1997 for "On the Trail of the Golden Spike" and is currently producing "In the Eye of the Storm," "Pumpkin" and "Knockout."

Bob Eick (Executive Producer) has worked on Wall Street for the past 15 years. As an avocation, he specializes in financing small- to mid-size companies and recently added entertainment projects to his investment portfolio. Eick has been the executive producer of "Nowhere to Go," a selection at the Montreal International Film Festival and others, as well as several New York theatre productions.

Haxan Films is the creative think tank of Sanchez, Myrick, Hale, Monello and Cowie, and has numerous projects in various stages of development.

Artisan Entertainment's release "Pi" was recently bestowed a 1998 Independent Spirit Award for "Best First Screenplay." The company's highly anticipated distribution slate for the coming months includes films such as the 1999 Sundance Film Festival hit "The Blair Witch Project," "Felicia's Journey," directed by Academy Award nominee Atom Egoyan, and Steven Soderbergh's "The Limey." Additionally, later this year Artisan is bringing writer/director David Koepp's ("Jurassic Park," "Snake Eyes") latest directorial outing, "Stir of Echoes," and Roman Polanski's "The Ninth Gate," starring Johnny Depp, to film-going audiences.

Artisan Entertainment is a diversified entertainment company that specializes in the development, production, acquisition, marketing and worldwide distribution of quality feature-length motion pictures. The company has secured a major pay-TV deal with Showtime Networks; an output deal with Hallmark Entertainment, which covers all Hallmark, Crayola and Cabin Fever product; a distribution deal with The Shooting Gallery for its film product in all media; the purchase of an equity stake in Summit Entertainment; and an output deal with Alliance in Canada. Artisan is comprised of four key groups: Artisan Pictures Inc., Artisan Home Entertainment Inc., Artisan Television and Artisan International. Artisan Entertainment Inc. controls a library of more than 6,300 titles which include "Terminator 2: Judgment Day," "Reservoir Dogs," "Dirty Dancing," "Total Recall," "The Piano" and the successful "Rambo" series of films, as well as a library of widely recognized children's programming under its Family Home Entertainment brand. The company maintains offices in Los Angeles, New York and Dallas.

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